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1948-49

PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET

Seventy-ninth Season

1948 - 1949

CHARTERED FOUNDED 1870

Calendar

1948 - 1949

REGISTRATION

August 23—September 4, 1948

SPECIAL STUDENTS

First Semester — September 6, 1948—January 29, 1949
Second Semester — January 31, 1949—June 25, 1949

FULL COURSE STUDENTS

First Semester — September 13, 1948—January 22, 1949
Second Semester — January 31, 1949—June 11, 1949

SUMMER COURSE

June 20, 1949—July 30, 1949

HOLIDAYS

Thanksgiving ..... November 25, 1948
Christmas .. December 24, 1948 through January 2, 1949
Mid-Term Holidays .. Jan, 24, 1949 through Jan. 29, 1949
Easter ..... April 10, 1949 through April 17, 1949
Memorial Day ..... May 30, 1949
Independence Day ..... July 4,, 1949

PRE-SCHOOL MUSIC (Age 3 - 8)

October 16, 1948—May 28, 1949

CHARTERED FOUNDED 1870

Philadelphia Musical Academy

1617 SPRUCE STREET, PHILADELPHIA

Telephones: PEnnypacker 5-5053-54

Branch

WEST PHILADELPHIA

5129 Spruce Street

Telephone: GRanite 2-3253

The Philadelphia Musical Academy is a Chartered Educational Institution incorporated under the laws of the Commonwealth of Pennsylvania as a Corporation of the First Class conducted as a non-profit organization.

Officers of Administration

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PIERCE ARCHER, Vice-President
S. CARLTON STUBBS, Secretary-Treasurer

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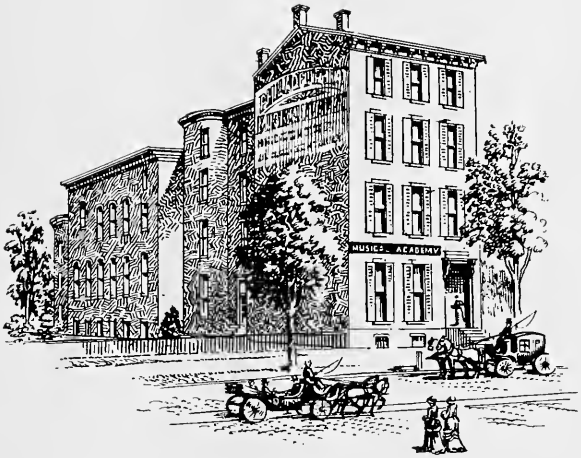


Foreword

The Philadelphia Musical Academy, one of America's oldest music schools, is proud of its long uninterrupted record of achievement. The Academy was founded in 1870 by three distinguished musicians — John F. Himmelsbach, Rudolph Hennig and Wenzel Kopta, all graduates of celebrated European Conservatories. They sensed the need in the Philadelphia of their day for an educational institution capable of furnishing rounded musical training for students; for a school equipped to develop qualified instrumental and vocal artists and teachers who would contribute to the city's expanding cultural life. Inspired by the influences that governed their own preparation for careers, they set high standards for the selection of the Academy's faculty and the framing of its curriculum. They also made the Academy one of the first music education centers in the United States to introduce the system of class instruction.

With the departure of Mr. Henning to take a post in Boston and the return of Mr. Kopta to Europe, Mr. Himmelsbach became sole head of the Academy and occupied that position until he retired in 1886 to revisit Leipzig. He was succeeded by Richard Zeckwer, a member of the school's faculty since its inception. A graduate of the Leipzig Conservatory, Zeckwer had a fine background, including studies with such famous authorities as Moscheles, Hauptmann, Richter and Reinecke. Under his supervision, the Academy reached new levels of accomplishment. Eminent European and American musicians were added to the faculty; the student body grew larger, and the institution's prestige was reflected in the notice it commanded in national music

circles and the prominence won by its graduates in the concert and pedagogical fields. It is noteworthy that, when the Philadelphia Orchestra came into existence in 1900, a large part of its personnel consisted of instrumentalists who were either Philadelphia Musical Academy graduates or teachers!

Richard Zeckwer's successors were his son, Camille Zeckwer, and Frederick Hahn, under whose guidance the Academy continued its leadership in Philadelphia's musical life. The performance of the younger Zechwer's compositions by the major symphony orchestras and the master classes of Leopold Auer and Herbert Witherspoon brought the school national fame.

On the death of Dr Hahn in 1942, Jani Szanto, internationally noted Hungarian violinist and educator became director. His leadership has been one of great distinction, guiding the Philadelphia Musical Academy to fresh and significant gains in the sphere of music education and the enrichment of the community's artistic assets.

More than one thousand students are now enrolled in the school's classes. Several artist-pupils have been chosen for appearance as soloists in the Philadelphia Orchestra's series of youth and children's concerts and have been honored with other important awards. Series of programs devoted to chamber music and other works of major composers — Beethoven, Brahms. Schubert, et cetera — have been fostered and have enhanced the Academy's reputation with the city's concert-goers and music critics. Additional courses and master classes headed by some of the world's foremost artist-teachers have helped to make the present curriculum one of the most extensive available in any music school and insured the opportunities for a more thoroughly comprehensive training in all phases and departments of the tonal art. The formation of a Departmet of Opera has made it possible for singers to learn the dramatic techniques and other essentials required by the lyric theatre. The Academy also, recognizing the growth of opera and the potentialities represented by this growth, is taking another forward step by organizing classes in staging and stage direction. Among other phases of music education, the Academy devotes particular attention to its classes and studies for children of pre-school age and their sympathetic progress to more advanced lessons.

Dr. Szanto holds as a prime responsibility, an obligation to continue the best traditions associated with the history of the Philadelphia Musical Academy and to strengthen and amplify that history in the present and future by ever-greater and more flourishing results. "Fine and inspiring as are the annals of the past," says Dr. Szanto, "the test of our value and service is the vitality of our aims and activities today. We must always remember that music is not a static art. It calls for alertness, progress, vision and imagination. There must be idealism and resolution. These are the things which we constantly strive to realize. They represent the principles which animate us in our consideration of the problems and objectives of music education and in the fulfillment of our obligations to our students, to those who repose their trust in us, to the public, but, above all, to the great art of music and to those who have made and are making it glorious."

Jani Szanto

President—Director

JANI SZANTO was called to the Philadelphia Musical Academy on the warm recommendations of such distinguished musicians as Bruno Walter, Adolf Busch, Carl Flesch and Sigmund von Hausegger. In Europe he had a brilliant career as solo violinist after studies with Gruen (teacher of Kreisler, Kneisel, Flesch, and other masters) and Hubay. Dr. Szanto also served as concert master of famous orchestras and was Professor of Violin at the State Academy of Music in Munich, where he was a leading member of the faculty for many years, holding one of the most prominent Professorships in Germany. Dr. Szanto organized and led the Munich String Quartet, which attained great renown among European chamber music ensembles, and together with Kreisler, Thibaud and Enesco, was a member of the Jury for the International Violin Contest in Vienna. Music critics have lauded Dr. Szanto as a "violinist of superlative attainments" . . . "a mature spirited artist" . . . "a born violinist." His many students who are concertizing extensively in this country and abroad are keeping his name continually before audiences and critics.

Faculty

APPLIED MUSIC

PIANO

JOSEPH ALLARD: — Faculty member since 1920. Died August 6, 1948.

FLORENCE ASBELL: — Pupil of Alexander Kelberine and Joseph Schwarz.

DORIS BAWDEN: — Diploma in Piano, Philadelphia Musical Academy. Alumnae Gold Medal. Pupil of Joseph Clark and Ralph Berkowitz.

JOHN LEROY BAWDEN: — (See page 9).

ROBERT BLAKE: — Studied piano with Hendrik Ezermann and Dorothy Hess; Organ with James Allan Dash, Rollo F. Maitland and Henry Fry. Organist and Director of Music at Union Methodist Church, Brookline, Pa.

DOLORES GARBEIL DAROFF: — B.S., M.S., Music Ed., University of Pennsylvania. Studied under Stephanie Schehatowitch, Joseph Schwarz, Emile Baume, Bruno Eisner. Won Michael Hurley Cross Scholarship in Music.

SYLVIA DIAMOND: — Teacher's Certificate, Philadelphia Musical Academy. Received award for outstanding work in Pedagogy. Studied under Joseph Schwarz and Bruno Eisner.

HELENE DIEDRICHS: — Licentiate of the Royal Academy of Music in London, also attended the Conservatory at Leipzig. Was associated for ten years with Tobias Matthay and Myra Hess, first as a pupil and then for several years as professor of piano at the Tobias Matthay Pianoforte School. Performed under the baton of such eminent conductors as Sir Henry Wood, and has given recitals throughout Europe and America. (Advanced pupils only).

BRUNO GLADE: — Studied at the Koenigsberg Konservatorium and Stern Konservatorium in Berlin, continued academic studies at Berlin University. Studied with Feruccio Busoni, Emil Sauer, and Conrad Ansorge. Gave many recitals in Europe and appeared under John Barbirolli and other conductors. Guest teacher at the Peabody Conservatory of Music.

MIRIAM JENNINGS-GRANT: — Teachers' Certificate and Diploma in Piano, Philadelphia Musical Academy. Presser Gold Medal for Piano Pedagogy. Student of Joseph Allard.

BLANCHE PAULINE HOFSTETTER: — Teachers' Certificate and Theory Diploma, Philadelphia Musical Academy. Received Presser Gold Medal for Piano Pedagogy. Studied under Joseph Allard and Bruno Eisner.

VADIM HRENOFF: — Born in Russia, came to the United States in 1929. Studied with Alexander Kelberine, Harold Bauer and Egon Petri. He has been acclaimed as an outstanding pianist in the major cities of this country and has appeared with Carole Gitana (Spanish Dancer) and Stephen Hero (Violinist) under the management of Columbia Concerts Corp.

AGI JAMBOR: — Internationally known Hungarian pianist. Studied piano with her mother, Olga Jambor, and Paula Braun. Studied musical sciences at the Budapest Conservatory with Zoltan Kodaly and Leo Weiner. Made her debut at 13 years of age with the Budapest Philharmonic. Continued her studies with Edwin Fischer, Kurt Sachs, and Paul Juon in Berlin. Received the 1937 Grand Prize of the Warsaw Philharmonic in the International Chopin Competition. In 1947 she became professor of piano and lecturer for Psychology of Musical Interpretation at the American University in Washington, D. C. Appeared as soloist with the Detroit Symphony Orchestra and made her debut in 1947 at Town Hall in New York. (Advanced students by special arrangements only).

JUDITH ROSEN: — Mus. B., University of Pennsylvania. Studied with Joseph Schwarz and Bruno Eisner, Philadelphia Musical Academy. Substitute teacher in Public Schools.

HERBERT E. SIEGEL: — Teachers' Certificate and Theory Diploma, Philadelphia Musical Academy. Studied piano with J. Paul Miller and Joseph Allard; Composition with Otto Mueller and Rollo Maitland.

BEATRICE BLUESTINE WILLIG: — Mus. B., Temple University. Studied under Genia Robinor, Settlement Music School, and Joseph Schwarz, Philadelphia Musical Academy.

EUGENIA STEPHANIE ZIPF: — B.S., Temple University. Studied under Joseph Schwarz and Bruno Eisner, Philadelphia Musical Academy. Winner of State and District Piano Contest. Was supervisor of music in Public Schools.

VIOLIN

TRUDE GUNDERT-CASPAR: — Graduate of Academy of Music in Vienna. Studied with Professor Arnold Rose (first violinist of the Rose String Quartet). Concertised extensively in Europe, the United States and Canada. Became professor of viola at the Vienna Conservatory of Music in 1924.

KARL DOKTOR: — Graduate of the State Academy of Vienna, Austria. Studied with professor Prill, J. M. Gruen, and Julius Eghard. First Violist with the Vienna Philharmonic Orchestra. Taught Viola and Chamber Music classes in Vienna. Two of his students received awards at Geneva and Brussels and many were successful in securing positions with various orchestras in Europe. Was Violist for 34 years with the Adolph Busch String Quartet.

BLUMA GOLDBERG: — (See page 10).

CHARLTON LEWIS MURPHY: — Mus. M., Diploma of Virtuosity (Violin), Conservatory of Geneva; Studied at the University of Pennsylvania and the Philadelphia Conservatory. Studied Violin under Felix Winternitz, Franz Kneisel, Oskar Stock, J. Gruen and Henri Marteau. Was assistant to Henri Marteau in Geneva and has taught at Beaver College and The Philadelphia Conservatory.

ALVIN RUDNITSKY. — Diploma, Gold Medal Award Philadelphia Musical Academy. Studied with Frederick Hahn and Raphel Bronstein. Made debut with the Philadelphia Symphony Orchestra under Leopold Stowkowski at 11 years of age. Soloist with many orchestras.

JASCHA SIMKIN: — Member of the Philadelphia Symphony Orchestra.

JANI SZANTO: — (See page 5).

VIOLA

KARL DOKTOR — (See Violin).

CELLO

MAURICE EISENBERG: — Attended Peabody Conservatory and Hochschule fuer Music, Berlin. Pupil of Hugo Becker, Jules Klengel and Pablo Casals. Was professor at Paris Ecole Normale. Played with the Philadelphia Orchestra at 15 years of age and has attained world-wide recognition as a soloist.

DOUBLE BASS

MAX STRASSENBERGER: — Studied Double Bass at the Academy of Art, Munich, with Leonhard Karmann. Played with symphony orchestras in Munich and Berlin. Played under Fritz Reiner in Cincinnati and has been with the Philadelphia Symphony Orchestra since 1927.

HARP

STEPHANIE ORMANDY: — A native of Austria. Graduated from the Academy of Music in Vienna and served as a member of the Vienna Philharmonic and New York Philharmonic Orchestras. Has been featured with various orchestras on the radio.

VOICE

HENRIETTA CONRAD: — A native of New York City. Studied at the Royal Conservatory in Dresden, and under several teachers celebrated in the German opera and concert worlds. Was leading dramatic soprano at the Royal Opera in Dresden and has appeared under Richard Strauss. Ernst von Schuch and Walter Damrosch. Concertised extensively in Europe and this Country.

ROBERT E. GROOTERS: — Mus. B., Attended Curtis Institute of Music. Studied with Emelio de GoGorza, Mme. Eleanore McLellan and Charles A. Baker. Formerly with the Delaware School of Music. Sang the lead in the premiere of Virgil Thompson's opera "Mother of Us All" — (text by Gertrude Stein). Concertised extensively in the U. S. and Canada.

MARSHALL HEINBAUGH: — Mus. B., Attended Hiram College, Ohio, and Curtis Institute of Music. Studied with Richard Bonelli and Mme. Eufemia Gregory. Appeared locally in concert, oratorio, opera and radio.

MARGARET KEISER: — Mus. B., Studied at Peabody Conservatory, Susquehanna University, Temple University. Student of Estelle Liebling, A. R. Koch, Nicholas Douty. Former teacher of voice at Susquehanna University, Director of Music, Agnes Irwin School. Oratorio and concert soloist.

KATE RAVOTH: — Studied voice with Raimund von Zurmuhlen (London), Vittorio Vanzo and Guerrina Fabbri (Milan), piano with Professor Hirschberg at the Royal Academy (Berlin), and History with Professor Friedlander at the Musical Seminary (Berlin). Organized her own school in Hamburg, Germany. Was a leading oratorio singer in Europe and performed under such noted conductors as Furtwangler, Busch, Kleiber, Wendel, Schumann and Ochs.

GEORGE RUSSELL TAYLOR: — Mus. B., B.S. (Ed.), Master (Ed.), Received Mus. B. at Westminster Choir College; B.S. (Ed.) at Temple University, Master (Ed.), music major, Temple University. Studied with John Finley Williamson, Emily Stokes Hogar, Franklin Riker and John Milton Kelly.

CLARINET

WALTER E. COCHRANE: — B.S., M.S., University of Pennsylvania. Studied with Gustave Langenus, Jan Williams, Edward Voyella, and Napoleon Arminara. Was Director of Music at Plymouth State Teachers' College, N. H. Member of New York Flute Club; Acoustical Society of America; and Pennsylvania Bandmaster's Association.

BASS TUBA

PHILIP DONATELLI: — Member of Philadelphia Symphony Orchestra.

TROMBONE

CHARLES GUSIKOFF: — Member of Philadelphia Symphony Orchestra.

CLARINET and SAXAPHONE

NICOLO MASTRANGELO: — Graduate of the Philadelphia Musical Academy. Studied Piano and Harmony under Camille Zeckwer at Philadelphia Musical Academy. Studied Clarinet with such noted teachers as F. Detrich and Michetti.

TRUMPET

SEYMOUR ROSENFELD: — Studied at the Ernest Williams School of Music, Curtis Institute of Music. Formerly with the Ballet Russe de Monte Carlo; St. Louis Symphony. Trumpet instructor at University of Pennsylvania. Now a member of the Philadelphia Symphony Orchestra.

ORGAN

HARRY W. GRIER· — Received training in piano, organ, and theoretical subjects with Frederick E. Stark, Josef Wissow and Rollo F. Maitland. Organist and Director of Music at St. Mark's Lutheran Church, Philadelphia Official Organist of the Choral Society of Philadelphia. Was soloist for the American Organ Players Club and the American Guild of Organists.

ROLLO F. MAITLAND: — Mus. D., Fellow, American Guild of Organists. Studied Piano, Organ and Composition with Dr. David E. Wood, Violin with Henry Hahn and Frederick E. Hahn. Supplementary piano technique with Adele Sutor and D. Hendrik Ezerman. Improvisation with Dr. Frederick Schlieder. Recitals in Europe and many important American and Canadian Cities. American Organ Players' Club and Schulmerich Electronics Awards for Compositions. Organist, Church of the New Jerusalem, Philadelphia. Lectures before Philadelphia Music Teachers' Association. American Guild of Organists, and Ocean Grove Music Conference.

THEORY and COMPOSITION

JOHN LEROY BAWDEN: — MUS. M., MUS. D., Graduate of Philadelphia Musical Academy. Studied piano and composition with Camille Zeckwer and Leo Ornstein. Art Alliance Prize for Composition 1922. Accompanist for concert artists. Formerly music critic for Philadelphia Evening Bulletin. Lecturer on music. Author "Aspects of Tonality in Early European Music."

WILLIAM F. HAPPICH: — Mus. M. A native of Philadelphia graduated from the Conservatory of Vienna, Austria. Formerly instructor at Counterpoint, Orchestration and Composition at Temple University School of Music. Now Assistant Professor of Music, University of Pennsylvania.

CHARLTON LEWIS MURPHY: — (See page 7).

KARL WEIGL: — Ph. D. Vienna Conservatory and Vienna University. Pupil of Zemlinsky and Robert Fuchs. Has received highest commendations, as composer and pedagogue, from such musicians as Richard Straus, Wilhelm Furtwangler, Bruno Walter and others. His works have been performed by such outstanding conductors and performers as Wilhelm Furtwangler, George Szell, Ignaz Friedman, Elizabeth Schumann, A. Busch Quartet and the Vienna Philharmonic Orchestra.

HISTORY OF MUSIC and PSYCHOLOGY

JOHN LEROY BAWDEN: — (See Theory and Composition).

PSYCHOLOGY OF MUSICAL INTERPRETATION

AGI JAMBOR: — (See Piano page 6).

PSYCHOLOGY OF MUSIC

ABE PEPINSKY· — B. A., M. A., Ph. D., University of Minnesota, University of Iowa, Koenigliche Hochschule fuer Musik in Berlin, University of Berlin. Solo Violist with the Berlin Philharmonic, Minneapolis Symphony. Professor of Music and Music Education at the University of Minnesota. Now Professor of Psychology and head of the department, Haverford College, Penna.

SOLFEGGIO and DICTATION

JAMES ALLAN DASH: B. S. (Music Ed.), Mus. Doc., Recipient of Fellowships from the Carnegie Corporation, the Oberlaender Trust and the Institute of International Education. Pupil of Karl Straube (Leipzig) Felix Weingartner, (Vienna), and Pietro Yon, (New York), now Musical Director; Bach Festival Society, Goucher College and Station WBAL, Baltimore (NBC).

EUGENIA STEPHANIE ZIPF: — (See Piano page 6).

EURYTHMICS

NADIA CHILKOVSKY: — B. S. Temple University. Studied dance with Irma Duncan, Hanya Holm and Martha Graham; Composition with Louis Horst; Dalcroze Eurythmics with Paul Poepple and Loma Roberts. Has appeared as lecturer, dancer, teacher. Has produced ballets in New York and Philadelphia. Member of the faculty of Curtis Institute of Music and the Settlement Music School.

CHURCH MUSIC and IMPROVISATION

JAMES ALLAN DASH: — (See Solfeggio and Dictation page 9).

ROBERT GROTERS: — (See Voice page 8).

ROLLO F. MAITLAND: — (See Organ page 9).

DEPARTMENT OF OPERA

OTTO JANOWITZ: — Doctor of Political Science, University of Vienna. Studied piano with Holfeld (Prague), and theory under Alexander von Zemlinsky (teacher of Schonberg). Coach and Assistant Conductor at the Prague, Berlin and Vienna State Operas. Worked with Marie Jeritza, Jan Kiepura, Charles Kullman, Lotte Lehman, Frederich Schorr, Elisabeth Schumann and many others, as coach and accompanist, (assistant to Mr. Turnau).

JOSEF TURNAU: — Born in Czechoslovakia, now an American citizen. Studied at University of Vienna and University of Berlin. Was aide to Richard Strauss and acted as chief of the opera in his absence. Was also professor at the Vienna Academy of Music and Dramatic Art. Later went to Breslau as general Director of the Breslau Opera and became professor at the University of Breslau. Now at Hunter College, New York City.

LANGUAGES
ITALIAN and FRENCH

A. MARIO PELLIZZON: — Graduate of Christopher Columbus College, Piacenza, Italy. Traveled all over Europe to perfect his linguistic studies. Well versed in music and a chorus director for many years, he bases his language courses on the vocal needs and requirements of the singer.

GERMAN

MISS ELLA THEODORA SENS. — Studied German, French, English, and Latin at the Koenigin Katherina Stift; Lehrerinen Seminar; Toechterinstitut, Stuttgart, Germany and Scarborough, England. Has taught at the Toechterschule, Stuttgart; Gymnasium, Ludwigsburg; Lyceum, Kiel and Friends' Select School, Philadelphia.

ENSEMBLES

JAMES ALLAN DASH: — (See Solfeggio and Dictation page 9).

ALVIN RUDNITSKY: — (See Violin page 7).

CONDUCTING

JOSEPH BARONE: — Mus. B., Mus. M., Mus. Doc., Graduate of Combs Conservatory and Temple University. Conductor of New York Little Symphony. Head of Music Department, Harcum Junior College, Director of Bryn Mawr Conservatory of Music.

CHAMBER MUSIC and ORCHESTRA

KARL DOKTOR. — (See Violin page 7).

JANI SZANTO: — (See page 5).

PEDAGOGY

PIANO — HELENE DIEDRICHS: — (See Piano page 6).

VOICE — MARGARET KEISER· — (See Voice page 8).

VIOLIN — JANI SZANTO: — (See page 5).

DEPARTMENT FOR CHILDREN

BLUMA GOLDBERG: — Studied at the Settlement Music School and majored in Violin. Later pioneered in children's work at the Settlement Music School. Opened her own school and later accepted position as director of Children's Department and manager of West Philadelphia Branch of the Philadelphia Musical Academy.

BLANCHE HOFSTETTER: — (See Piano page 6).

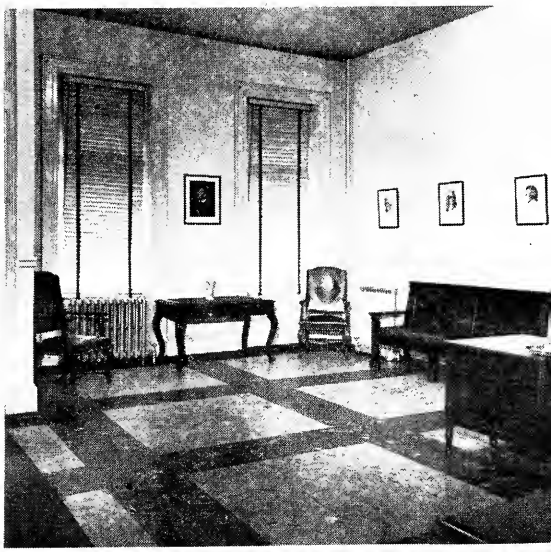
LIBRARIAN

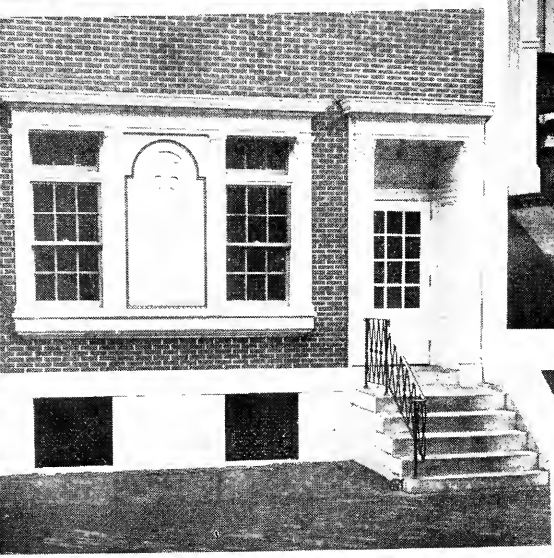
JOHN LEROY BAWDEN: — (See page 9).

Karl Doktor Directs Chamber Music Class

Josef Turnau Demonstrates in Opera Class

The Lobby of the School





The Entrance to the School

Josef Turnau and Otto Janowitz Stage Operatic Duet

Departments and Courses

The Philadelphia Musical Academy offers facilities for a complete musical education, from the first beginner to the development of the finished artist and advanced pedagogue. The departments of the Academy are described below.

DEPARTMENT FOR CHILDREN

This department offers two courses: — Pre-School Music for children from three to five years of age, and Pre-Instrumental Music for children from six to eight years of age. These courses provide the foundation for further study by developing a sense of rhythm, a knowledge of notation, and the appreciation of music.

PREPARATORY DEPARTMENT

The Philadelphia Musical Academy has always considered the Preparatory Department of the utmost importance, as the habits formed in the beginning determine to a great extent the student's understanding of music in his potential future development. For this reason great care is exercised in selecting teachers who are highly trained and of wide experience and use only methods of presentation which will insure sound technical training coupled with musical understanding.

The pupil progresses through the four grades of the Preparatory Department as rapidly as his talent and industry permits. Usually the first three grades are completed in three years by the average child. The fourth grade includes the study of Elementary Theory and Fundamentals.

The completion of the fourth grade work in the Preparatory Department enables the student to meet the Theoretical and Applied Music entrance requirements of the Undergraduate Department of the Academy.

UNDERGRADUATE DEPARTMENT

The courses offered in the undergraduate department of the Academy cover a period of four full academic years and lead to the acquirement of superior technical and interpretative skill, and a sound knowledge of the practice of pedagogy. Students who have fully met the requirements of the undergraduate courses are granted the Bachelor of Music Degree.

GRADUATE DEPARTMENT

The courses offered in the Graduate Department lead to the development of the highest technical and artistic standards with superior musicianship. Students who have fully met the requirements of the graduate courses are granted the Master of Music Degree.

DIPLOMA COURSES

The Diploma Courses of the Academy are made up of all the Music and Theoretical subjects required for the courses leading to the Bachelor of Music Degree, with the exception of the College Electives. Students who have fully met the artistic and musical standards set by the undergraduate department are granted a Diploma of Graduation.

ARTIST DIPLOMAS

Students who hold a Diploma of Graduation or Bachelor of Music Degree from the Academy or from another accredited institution indicating graduation from an equivalent course, may enter the Artist Diploma Courses. Students who have fully completed the required work of the graduate department and who have fully met the artistic standards set for that department are granted the Artist Diploma of the Academy.

Description of Courses

APPLIED MUSIC

PIANO

Preparatory — Grades 1, 2, 3, 4:
A practical knowledge of the piano keyboard is essential in the study of any branch of the art and to those specializing in the instrument a sound technical training from the beginning is absolutely necessary. The course in these preparatory grades are planned to fulfill these requirements, whether the student is majoring in piano or another instrument, since the same standards and correct principals are employed in all grades.

Undergraduate — Grades 5, 6, 7, 8:
The student advances in technical facility and becomes thoroughly grounded in the literature of the piano from Bach and Scarlatti to Debussy and the moderns. Frequent appearance in school concerts provides the experience needed for the recitals leading to solo graduation and the practical skill needed for the teacher's diploma.

Graduate — Grades 9, 10:
The courses in the Graduate School in piano are for highly gifted students, who have already received Piano Diploma. They must develop superior technical and artistic skill, acquire wide knowledge in solo and chamber music literature and be well equipped to enter the concert field.

VIOLIN

Preparatory — Grades 1, 2, 3, 4:
The violin courses are designed to prepare the student for successful public performance or teaching. Technical ability and artistic interpretation are taught in systematic and thoroughly comprehensive graduation.

Undergraduate — Grades 5, 6, 7, 8:
Concertos and sonatas from the best literature develop taste and interpretation based upon the traditions handed down from the great masters. The most modern methods are employed. Prerequisites: Piano 2, and Fundamentals.

Graduate — Grades 9, 10:
The repertoire of the various great teachers of violin playing are mastered and presented in public recitals and orchestra concerts. One semester, or its equivalent, of Viola is required of all violin graduates.

VOICE

Preparatory — Grades 1, 2, 3, 4:
By adopting the best methods of presentation, and using discriminating judgment as to the needs of the individual voice, a smooth and resonating tone is developed, and correct breath control established.

Undergraduate — Grades 5, 6, 7, 8:
Technical drills in tone production and intonation. Repertoire to include Oratorio, Opera and Songs. Ability to sing in at least

three languages. Ability to present a recital containing Operatic and Oratorio arias; Lieder and Modern Songs.

Graduate — Grades 9, 10:
For the concert voice the arias and extended works of classical and romantic composers of both oratorio and opera are fertile fields of endeavor. Operatic role are learned by those with dramatic talents. The lieder of Schubert, Schumann, Brahms and others attract those with interpretative ability in the concert field. Modern songs in English and three foreign languages are required for the Artist Diploma.

ORGAN

Preparatory — Grades 1, 2, 3, 4:
The prerequisites for the organ are Piano 4 and Fundamentals. Basic training in the organ department is concerned with developing clearness of touch in legato and staccato, pedal technic and registration.

Undergraduate — Grades 5, 6, 7, 8:
Artistic phrasing, clarity of voice progression with a comprehensive knowledge of organ literature is stressed. The student is now prepared for church positions demanding superior attainments.

Graduate — Grades 9, 10:
Candidates for Artist Diploma for Organists take the American Guild of Organists' examination and are expected to show exceptional skill in improvising and concert work.

OTHER ORCHESTRA INSTRUMENTS

Courses in all other orchestral instruments follow the general outline of the violin course with all the same requirements for promotion from Preparatory Department to Advanced Department and for Diplomas and Degrees.

THEORY and COMPOSITION

Fundamentals — Mr. Murphy.

ELEMENTARY THEORY.—One hour a week, first semester. No credit. Notation, scales, intervals, triads.

RHYTHM and DICTATION.—One hour a week, second semester. No credit. Rhythmic and tonal exercises. Identifying and writing intervals and phrases "by ear."

ELEMENTARY MUSICIANSHIP. — One hour a week, first semester. No credit. The application of correct principles in performing music read from the printed page.

MUSIC APPRECIATION.—One hour a week, second semester. No credit. The hearing of great music with backgrounds simply explained in preparation for the undergraduate courses.

Harmony I. Two hours a week. Two credits per semester. Dr. Bawden. The study of traditional four-part written harmony. Triads and seventh chords, diatonic cadential usage, modulation, passing notes, auxiliary notes, suspensions, etc. Choral harmonization.

Harmony II. Two hours a week. Two credits per semester. Dr. Bawden. Romantic usage. The higher dominant discords. Altered chords, including the Neopolitan sixth, Augmented sixth, etc. Chromatic modulation.

Keyboard Harmony. One hour a week. One credit per semester. Dr. Bawden. Drill in using the traditional melodic and harmonic idioms at the keyboard. One years work should lead to the keyboard harmonization of melodies and bases, figured and unfigured.

Modern Harmony. One hour a week. One credit per semester. Mr. Happich. The six-tone and twelve-tone scales and their harmonies. Atonality, bitonality and polytonality. Artificial tonalities. The Schoenberg-Krenek contrapuntal technic.

Musical Analysis I. One hour a week. One credit per semester. Dr. Bawden. The technic of musical analysis. Microtonality. Presentative forms of Baroque and Classic composers and their expansion and modification in Romantic music are identified through laboratory analysis.

Musical Analysis II. One hour a week. One credit per semester. Dr. Bawden. The history and analysis of contemporary music. Late romantic composers. Dissonance, tonality and form in contemporary music. American composers of today.

Counterpoint I. One hour a week. One credit per semester. Mr. Happich. Elementary contrapuntal technic. Inventions in two, three and four parts. Strict and free imitation. Canon. Strict Fugue.

Counterpoint II. One hour a week. One credit per semester. Mr. Happich. Free fugue. Double, triple and quadruple counterpoint. Chorale prelude, ground bass, passacaglia. Vocal fugue.

Orchestration I. One hour a week. One credit per semester. Mr. Happich. The string orchestra. Woodwinds. brasses and percussion instruments. Orchestration of compositions for small orchestra.

Orchestration II. One hour a week. One credit per semester. Mr. Happich. Advanced study of various types of composition and finally the scoring of compositions for full symphony orchestra.

Composition I. One hour a week. One credit per semester. Dr. Weigl. Phrase and period forms. Binary, ternary and composite forms. The small rondo. Sonatina.

Composition II. One hour a week. One credit per semester. Dr. Weigl. The sonata form and its applications. The developed rondo form. Variations.

Score Reading at the Piano. One hour a week. One credit per semester. Dr. Janowitz. Theoretical explanation and practice at the piano will train the student to read and play scores of chamber music, choral and orchestral compositions.

HISTORY OF MUSIC and PSYCHOLOGY

History of Music I. Two hours a week. Two credits per semester. Dr. Bawden. An appreciation survey of the essentials of music history. Highlights of biography and general historical backgrounds. Much of the music discussed is played in class.

History of Music II. Two hours a week. Two credits per semester. Dr. Bawden. Problems of style in Western music. Selected periods are discussed. Research and written reports are introduced and encouraged. A term thesis is required.

Psychology of Musical Interpretation. One hour a week. One credit per semester. Miss Jambor. The spiritual and psychological

aspects of musical interpretation and the relationship of music to mankind are discussed. A discussion of the psychological analysis of practicing, performing and listening. Analysis of musical faults, memory disturbances and methods of their overcoming. The outstanding pieces of the piano literature are played.

Psychology of Music. One hour a week. One credit per semester. Dr. Pepinsky. The study of effects of music on human organism; its physical basis is reviewed for a better understanding of the underlying natural phenomena.

SOLFEGGIO, DICTATION and EURYTHMICS

Solfeggio and Dictation I. Two hours a week. Four credits per semester. Dr. Dash and Miss Zipf. One and two part diatonic exercises in all keys. Thorough mastery of notation problems. Principles of meter. Development of minor. Triple and quadruple division of the beat.

Solfeggio and Dictation II. Two hours a week. Two credits per semester. Dr. Dash and Miss Zipf. One and two part exercises in stepwise melody in all keys. Chromatic tones modulatory and ornamental. Development of incidental and extended modulation. Syncopation. Systematic treatment of intervals.

Solfeggio and Dictation III. Two hours a week. Two credits per semester. Dr. Dash and Miss Zipf. More elaborate development of rhythmical difficulties especially in syncopation. Lengthy solfeggio from foreign and domestic sources. Cannon and fugue. Introductory study of passages whose chromatics "deny" the signature.

Eurythmics. One hour a week. One credit per semester. Miss Chilkovsky. Rhythmic exercises for rapid perception of rhythm, time-duration, pause, and accentuation through muscular response. Training in movement coordination and continuity, dynamic naunce. Study of ancient and modern forms of dance movement.

CHURCH MUSIC and IMPROVISATION

Church Music I (Choral Conducting). One hour a week. One credit per semester. Dr. Dash. This is a laboratory course consisting of actual conducting by each student with correction and demonstration by the instructor. It is designed for persons who are already choir leaders. or for singers or organists who wish to prepare themselves for that type of work. The course includes the technique of training and conducting a chorus. All phases of practical rehearsing and conducting are covered.

Church Music II (Church Music Literature). One hour a week. One credit per semester. Mr. Grooters. Sacred music and standard oratorios of the Classic period (Buxtehude to Bach, Handel and Mozart); the Romantic period (Rossini, Verdi, Mendelssohn, Dvorak, etc.); and Contemporary works including Debussy's "L'Enfant Prodigue."

Church Music III (Church Rituals and History). One hour a week. One credit per semester Dr. Maitland. The study of modes, Plainsong and anthems of the polyphonic school. This course is designed to cover the essentials of church music history and the rituals or forms of service of various denominations.

Improvisation I. One hour a week. One credit per semester.

Improvisation II. One hour a week. One credit per semester. Dr. Maitland. This course is designed to aid the student to find, through the study of rhythmic patterns, simple counterpoint and short phrases, his own creative level by spontaneous release of ideas at the keyboard.

Modal Counterpoint. One hour a week. One credit per semester. Dr. Maitland. A study of modes as used in imitative writing. The ability is developed to add to Canti Fermi strict counterpoint, in three or four parts, in various species and combinations of species. Preparation for A.A.G.O. requirements.

LANGUAGES

Italian, French and German I. One hour a week. One credit per semester. Mr. Pellizzon and Miss Sens. The fundamentals of grammar and diction. Classroom translations and readings from the beginning.

Italian II. One hour a week. One credit per semester. Mr. Pellizzon. Conversation and vocabulary building is stressed. Studies of poetical usage and translations of opera librettos.
Dr. Maitland. Through the medium of the piano, or organ, the art of improvising is acquired by the study of melodic and harmonic phrases and sequences, which can be created by the performer at will.

DEPARTMENT OF OPERA

Elementary Opera. 2½ hours a week. One credit per semester. Mr. Turnau assisted by Dr. Janowitz. Students will obtain basic training in stage deportment and in the coordination of body movements to music, first by performing little pantomimes without and with music, then by interpretating dramatically single arias or simple scenes from their repertoire.

Advanced opera. 3 hours a week. One credit per semester. Mr. Turnau assisted by Dr. Janowitz. Students will learn to perform full scenes and ensembles, and finally entire operatic roles. All details of stage technique, the handling of properties, costumes and makeup; the difference between stylzed and realistic acting. Classic, Romantic and Modern opera styles will be discussed and practised. The goal is to attain actual stage experience in a professional way.

Stage Directing I. One hour a week. One credit per semester. Mr. Turnau. Dramatic and musical analysis of opera scores and their interpretation through action and gestures. An introduction to lighting, costuming and all elements of stage directing.

Stage Directing II. One hour a week. One credit per semester. Mr. Turnau. Thorough study of opera scores. Advanced study of pictorial affects through the study of old and modern paintings of masters. The science of stage lighting from an aesthetic and technical viewpoint.

History and Analysis of Opera. One hour a week. One credit per semester. Dr. Janowitz. This course will introduce students to a deeper understanding of opera by discussing its historical development, its types and styles, its musical and psychological problems. The analysis of masterworks of different styles will be illustrated by singers, records and at the piano.

DESCRIPTION OF COURSES

Ensembles: (Voice, String, Wind and Piano.) Two hours a week. One credit per semester. These courses are designed to acquaint the student with the problems of ensemble performance through actual participation with other students of equal grade. These courses are preparatory for the advanced ensemble work (Chamber Music, Orchestra and Church Music I and II).

Orchestral Conducting. One hour a week. One credit per semester. Dr. Barone. This course presents the basic fundamentals of orchestral conducting. The subject matter includes principles of score-reading, baton technique, style and phrasing, repertoire and interpretation, with actual practice in conducting.

Chamber Music I. Three hours a week. One credit per semester. Dr. Szanto and Mr. Doktor. The reading and study of chamber music for various combinations of strings, winds and piano.

Chamber Music II. Three hours a week. One credit per semester. Dr. Szanto and Mr. Doktor. The study and performance of advanced ensemble literature for strings, winds and piano, with special emphasis on smaller ensembles (trios to octets).

Orchestra. Three hours a week. One-half credit per semester. Dr. Szanto. The advanced students from the various classes participate in this course and thereby gain practical experience by reading and studying the best literature of the orchestra repertoire.

Pedagogy I and II. (Piano, Violin and Voice). One hour a week. One credit per semester. Miss Diedrichs, Dr. Szanto and Miss Keiser. Teaching is not only an art, but a great responsibility. There are certain fundamental approaches and specific qualities that immediately distinguish the real teacher. The teaching of music is based on certain general principles that apply equally to all subjects. This course aims to acquaint the student with the most fundamental of these principles. Various methods and materials are studied. Most common faults and their corrections discussed.

DEPARTMENT FOR CHILDREN

Pre-School Music. Ages 3 to 5 years. One hour a week. No credit. Miss Goldberg. Through the medium of percussion instruments, free body rhythms, singing and pantomime as well as direct contact with orchestral instruments, the child participates in a musical experience which lays the foundation for future music study.

Pre-Instrumental Music. Ages 6 to 8 years. One hour a week. No credit. Miss Goldberg. Designed to develop a sound sense of musical appreciation that will lead to the study of a specific instrument. The material in this course includes the study of notation, rhythm band, creative score writing, and applied body rhythm.

Elementary Theory and History For Children. Ages 9 to 14. One hour a week. No credit. Miss Hofstetter. This course is presented to the young music student, so that he becomes interested in the form and theory of simple compositions. Scales, intervals and simple chords are introduced so they may be recognized in the study of his instrument. The lives of the composers and stories of the great operas are discussed to intensify the student's appreciation and enjoyment of music.

Piano Major

Four-Year Course Leading To The Bachelor of Music Degree

Entrance Requirements:—Candidates should have a well grounded and reliable technique. He should play all major and minor scales correctly in moderately rapid tempo, also broken chords in octave position in all keys and should have acquired systematic methods of practice. He should have the ability to play Bach Inventions, Mozart Sonatas, easier Beethoven Sonatas, compositions by Mendelssohn, Grieg, Schubert, Schumann, etc.

FRESHMAN YEAR

	Credits
Piano 5	8
Harmony I	4
Solfeggio and Dictation I	4
History of Music I	4
Chorus or Piano Ensemble	2
Eurythmics	2
College Electives	6
	30

SOPHOMORE YEAR

	Credits
Piano 6	8
Harmony II	4
Counterpoint I	2
Keyboard Harmony	2
Solfeggio and Dictation II	4
History of Music II	4
College Electives	6
	30

JUNIOR YEAR

Piano 7	12
Counterpoint II	2
Musical Analysis I	2
Solfeggio and Dictation III	4
Modern Harmony	2
Piano Pedagogy I	2
Chamber Music I	2
College Electives	6
	32

SENIOR YEAR

Piano 8	12
Composition I	2
Orchestration I	2
Musical Analysis II (Contemporary Music)	2
Piano Pedagogy II	2
Practice Teaching	2
Psychology of Music	2
Psychology of Interpretation	2
Chamber Music II	2
	28

A candidate must perform in at least one student recital in each of the Sophomore and Junior years, and in the Senior year perform in joint recital works equal in difficulty to:

Bach, Chromatic Fantasia and Fugue, Toccatas, organ transcriptions by Busoni, Tausig, Liszt, D'Albert.

Beethoven, Later sonatas such as Op. 53, 57, and a concerto.

Chopin, Ballades, Polonaises, Fantasia, Barcarolle, Scherzi, Etudes, Preludes, and a concerto.

Liszt, Rhapsodies, Paganini Studies, transcriptions and a concerto.
Schumann, Sonata G minor, Faschings-schwank, Carneval and a concert.

Compositions by standard American and foreign composers such as MacDowell, Grieg, Rubinstein, Moszkowski, Debussy, Ravel, Rachmaninoff and others.

A candidate must be a capable ensemble player and sight-reader.

A candidate meeting all requirements with the exception of the College subjects will receive a Diploma in Piano. A Teacher's Diploma will be issued to candidates who meet all requirements for a Diploma with the exception of Solfeggio and Dictation III, Composition 1, and Orchestration I.

Violin (or Other Orchestral Instrument)

Four-Year Course Leading To The Bachelor of Music Degree

Entrance Requirements:—Candidates should have a well grounded and reliable technique. He should play all major and minor scales in three octaves and arpeggii through three octaves in all keys. Violinist should perform works equal in difficulty to a Viotti or de Beriot Concerto, and easier Mozart and Tartini Sonatas. Violincellists should perform compositions equal in difficulty to those of Goltermann, Romberg, or Klengel. Violists should perform compositions equal in difficulty to those prescribed for Violin. Other orchestral instrumentalists should play all major and minor scales, perform two etudes, showing his technical ability, two contrasting compositions of his own choice and read at sight a simple symphonic excerpt.

FRESHMAN YEAR

	Credits
Violin 5 (or other instrument)	8
Piano 4	4
Harmony I	4
Solfeggio and Dictation I	4
History of Music I	4
Eurythmics	2
Ensemble and Orchestra	2
College Electives	4
	32

SOPHOMORE YEAR

	Credits
Violin 6	8
Piano 5	4
Harmony II	4
Counterpoint I	2
Solfeggio and Dictation II	4
History of Music II	4
Ensemble of Orchestra	2
College Electives	4
	32

JUNIOR YEAR

Violin 7	12
Counterpoint II	2
Solfeggio and Dictation III	4
Musical Analysis I	2
Keyboard Harmony	2
Pedagogy I	2
Chamber Music	2
Ensemble and Orchestra	2
College Electives	4
	32

SENIOR YEAR

Violin 8	12
Analysis II (Contemporary Music)	2
Composition I	2
Pedagogy II	2
Psychology of Music	2
Chamber Music II	2
Ensemble and Orchestra	2
College Electives	6
	30

A violinist must perform in at least one student recital in each of the Sophomore and Junior years, and in the Senior year perform in joint recital works equal in difficulty to.

Bach solo sonatas. Mendelssohn E Minor Concerto.
Bruch G Minor Concerto. Spohr Concerto No. 8.
Concert pieces by Vieuxtemps, Wieniawski, Saint-Saens and Sarasate.
He must be able to play Viola as an ensemble instrument.

Violists, Cellists and other instrumentalists will perform works equal in difficulty to those listed for Violin. Where there is no suitable solo material for an instrument, the candidate will perform in an ensemble recital, such material which will demonstrate his tone, technique and musicianship. Examination will be given to determine, his ability to sight-read, transpose and pass all requirements necessary to participate in a large symphony orchestra.

The grades for the piano refer to minimum technical requirements. Emphasis will be placed on the ability to read simple accompaniments. In the Senior year, a candidate will be required to play at sight simple accompaniment and perform a prepared one of greater difficulty.

A candidate meeting all requirements with the exception of the College subjects will receive a Diploma in Violin (or other orchestral instrument). A Teacher's Diploma will be issued to candidates who meet all requirements for Diploma in Violin with the exception of Solfeggio and Dictation III, Modern Harmony and in addition they must have one year of practice teaching.

Voice Major

Four Years Leading To The Bachelor of Music Degree

Entrance Requirements:—Candidates should have a smooth and resonant tone with established feeling for intonation, breath control and phrasing. He should sing from memory an art song and a simple aria from opera or oratorio.

FRESHMAN YEAR

	Credits
Voice 5	8
Piano 4	4
Harmony I	4
History of Music I	4
Solfeggio and Dictation I	4
Eurythmics	2
Chorus	2
Italian I	2
	30

SOPHOMORE YEAR

	Credits
Voice 6	8
Piano 5	4
Harmony II	4
History of Music II	4
Solfeggio and Dictation II	4
Counterpoint I	2
Italian II	2
College Electives	6
	34

JUNIOR YEAR

Voice 7	12
Solfeggio and Dictation III	4
Musical Analysis I	2
Keyboard Harmony	2
Pedagogy I	2
Elementary Opera (or Ensemble)	2
*Church Music Literature	2
German I	2
College Electives	6
	34

*(Stage Directing I; or History and Analysis of Opera)

SENIOR YEAR

Voice 8	12
Analysis II (Contemporary Music)	2
Pedagogy II	2
Advanced Opera (or Ensemble)	2
*Choral Conducting	2
Psychology of Music	2
French I	2
College Electives	6
	30

*(Stage Directing II)

A candidate must sing in at least one student recital in each of the Sophomore and Junior years and in the Senior year perform from memory in a creditable joint recital, an oratorio aria, and opera aria and several other songs. At least three languages must be represented.

*Students who wish to specialize in Opera may substitute Stage Directing I or History and Analysis of Opera for Church Music Literature; in the Senior year Stage Directing II may be substituted for Choral Conducting.

The grades for piano refer to minimum technical requirements. Emphasis will be placed on the ability to read simple accompaniments. In the final year a candidate will be required to play at sight a simple accompaniment and perform a prepared one of greater difficulty.

A candidate meeting all requirements with the exception of the College subjects will receive a Diploma in Voice. A Teacher's Diploma will be issued to candidates who meet all requirements for the Diploma in Voice with the exception of Elementary Opera or Ensemble, Advanced Opera or Ensemble and Choral Conducting; and in addition they must have one year of practice teaching.

Organ Major

Four-Year Course Leading To The Bachelor of Music Degree

Entrance Requirements:—Play from memory on the piano, compositions which are the equivalent of those required for entrance in piano. Basic training on the organ which should have developed clearness of touch in legato and staccato, pedal technique and a thorough knowledge of registration.

FRESHMAN YEAR

	Credits
Organ I	8
Harmony I	4
Solfeggio and Dictation I	4
History of Music I	4
Chorus	2
Eurythmics	2
College Electives	6
	30

SOPHOMORE YEAR

	Credits
Organ II	8
Harmony II	4
Solfeggio and Dictation II	4
History of Music II	4
Counterpoint I	2
Keyboard Harmony	2
Church Music I (Choral Conducting)	2
College Electives	4
	30

JUNIOR YEAR

Organ III	12
Musical Analysis I	2
Counterpoint II	2
Improvisation I	2
Solfeggio and Dictation III	4
Church Music II (Church Music Literature)	2
College Electives	6
	30

SENIOR YEAR

Organ IV	12
Composition I	2
Orchestration	2
Modal Counterpoint	2
Musical Analysis II (Contemporary Music)	2
Improvisation II	2
Church Music III (Church Rituals and History)	2
Pedagogy I (Voice)	2
Psychology of Music	2
College Electives	2
	30

A Bachelor of Music candidate must play in at least one recital in each of the Sophomore and Junior years and in the Senior year present a creditable recital consisting of a Bach Sonata, Prelude and Fugue, or other major work, and compositions by Franck, Widor, Guilmant, Vierne or other Composers for modern organ of same grade of difficulty.

A candidate meeting all requirements with the exception of the College Electives will receive a Diploma in Organ.

Composition Major

Four-Year Course Leading To The Bachelor of Music Degree

Entrance Requirements:—Candidates must indicate a definite talent toward composition by having composed and recorded simple melodies. A candidate will also be allowed to transfer his major to composition after completion of Freshman work which indicated talent and aptitude in composition. The student should have passed grade II in Piano to enter Freshman year and grade III to change his major to composition in the Sophomore year. Credit can be given for advanced standing in some other orchestral instrument if all other pre-requisites are met.

FRESHMAN YEAR	Credits
Harmony I	4
Piano 3	4
String Instrument (class)	2
Solfeggio and Dictation I	4
History of Music I	4
Eurythmics	2
Chorus or Ensemble	2
Foreign Language (It. or Ger.)	2
College Electives	6
	30

JUNIOR YEAR	
Composition I (semi-private)	8
Piano 5	4
Brass Instrument (class)	2
Modern Harmony	2
Orchestration I	2
Musical Analysis I	2
Solfeggio and Dictation III	4
College Electives	6
	30

SOPHOMORE YEAR	Credits
Harmony II	4
Piano 4	4
Counterpoint I and II (semi-private)	4
Woodwind Instrument (class)	2
Keyboard Harmony	2
History of Music II	4
Solfeggio and Dictation II	4
College Electives	6
	30

SENIOR YEAR	
Composition II (semi-private)	8
Piano 6	4
Score Reading at the Piano	2
Analysis II (Contemporary Music)	2
Orchestral Conducting	2
Psychology of Music	2
Stage Directing or Church Music I (Choral Conducting)	2
College Electives	6
	30

A candidate must submit for final examination the following: two-part canons, a fugue (two and three parts), songs, a first movement of a sonata (either for piano, piano with another instrument or a trio or quartette for piano and strings or strings alone), score a composition for full orchestra.

A candidate meeting all requirements with the exception of the College subjects will receive a Diploma in Composition.

A candidate meeting all requirements through the Junior year, with the exception of the College subjects and the addition of Analysis II and Psychology of Music, will receive a Diploma in Theory.

Graduate Courses

Students who hold the Bachelor of Music Degree from the Academy or from another accredited institution may enter the Graduate Courses of the Academy.

Students who make application to enter the Graduate Courses must submit complete credentials, including transcripts for all work completed in both music and academic subjects, together with information concerning study with private teachers and professional experience. Those who propose to major in composition should submit for examination advanced work in counterpoint, including canon, fugue and four or five compositions in more extended forms. Those who propose to major in applied music must demonstrate abilities equal to those required for completion of the Bachelor of Music Degree.

Students must demonstrate, by examination, skills and capacities in the following fields:

Harmony — written, aural and keyboard.
Sight-singing and melodic, harmonic and rhythmic dictation.
Applied counterpoint.
History and Literature of music and the study of musical forms, analytical or applied.

Minimum residence requirement in graduate courses is one full academic year, or one semester and two summer courses of six weeks each, or four summer courses of six weeks each, with a total of not less than thirty-six semester hours earned during such resident study. Requirement for a Master Degree should be completed within five years following admission to graduate course.

GRADUATION REQUIREMENT FOR INSTRUMENTAL MUSIC

MAJOR SUBJECT:—

At least one-third but not more than one-half of the required thirty-six semester hours is to be devoted to the applied music major. This study must culminate in the demonstration of playing ability, either in the form of a public recital or a performance before the faculty or a designated committee. The student shall be required to study an extensive and well-rounded repertoire considerably more comprehensive than that required or achieved during undergraduate study. This objective should be either for the purpose of demonstrating proficiency in performance or for the enlargement and improvement of pedagogical equipment.

MINOR SUBJECT:—

The student shall choose other advanced subjects in theory, history and academics which are intended to broaden his knowledge and make him more all-around as a musician.

GRADUATION REQUIREMENTS FOR VOCAL MUSIC

MAJOR SUBJECT:—

Not more than one-third of the required thirty-six semester hours is to be devoted to the major subject. The repertoire shall include selections from opera, oratorio, and song literature. This study must culminate in a public recital.

MINOR SUBJECT:—

One-third of the required credits should be in the study of piano beyond the undergraduate minimum. One-third of the required credits should be in the study of other advanced subjects in theory or history, languages and academics. The student must demonstrate a reading knowledge of at least two modern languages and satisfactory diction in a third.

GRADUATION REQUIREMENT FOR COMPOSITION

MAJOR SUBJECT:—

Approximately one-half of the required thirty-six semester hours is to be devoted to the major subject. The student must submit at least one original composition in the larger forms (chamber music, a symphonic form, cantata or mass). This work must exhibit considerably greater maturity and facility in composition than that submitted for entrance.

MINOR SUBJECTS:

Approximately one-quarter of the total requirement should be in advanced applied counterpoint, including canon and fugue, orchestration and academic subjects. Approximately one-quarter of the total requirement should be in applied music.

ARTIST DIPLOMA

Students who wish to obtain an Artist Diploma from the Academy must have a Diploma of Graduation or Bachelor of Music Degree from the Academy or from another accredited institution. Graduation requirements for the Artist Diploma are the same as the graduation requirements for the Master of Music Degree with the exception of college academic credits. The student shall be required to have a more thorough, comprehensive knowledge of the vocal or instrumental literature and be well equipped to enter the concert field.

PRIZES

Philadelphia Musical Academy Gold Medal — Undergraduate Award.
Philadelphia Musical Academy Silver Medal — Preparatory Award.
Presser Gold Medal Award — Piano Pegagogy Course.
Prizes in all departments for outstanding progress.

TUITION

All Tuition Is Due In Advance; Private Lessons Monthly; Classes Quarterly.

PRIVATE LESSONS

Piano	$2.00 to $7.00 per half hour
Piano (with student teacher)	1.50 per half hour
Organ	3.00 to 5.00 per half hour
Violin	2.00 to 7.00 per half hour
Violin (with student teacher)	1.50 per half hour
Voice	3.00 to 7.00 per half hour
Repertoire Coaching (Vocal or Instrumental)	2.50 to 5.00 per lesson
Violoncello	3.00 to 7.00 per half hour
Orchestral Instruments, Strings	2.50 to 5.00 per half hour
Orchestral Instruments, Winds	2.00 to 5.00 per half hour
Harp	6.00 per 45 min.
Conducting	5.00 per half hour
Composition	10.00 hour lessons only
Theory and History	3.00 per half hour
Elementary Theory and History	2.00 per half hour
Languages	2.00 to 3.00 per lesson

It is obligatory for a student to attend thirty-six periods within the season in the major instrument in order to be eligible for examinations. No allowance is made for missed lessons except in the case of **protracted** iliness. These lessons **must** be paid for and will be made up at the teacher's convenience within the regular season. **Lessons cancelled on short notice must be paid for, and cannot be made up.**

Classes

36 Weeks — One Season

	Hrs. Per Week	Credit	Tuition
Elementary Theory and History for Children	1	0	$20.00
Fundamentals:—			
a. Elementary Theory ..... Rhythm & Dictation	1	0	36.00
b. Elementary Musicianship ..... Musical Appreciation	1	0	36.00
Harmony I and II	2	4	54.00
Keyboard Harmony	1	2	36.00
Modern Harmony	1	2	45.00
Solfeggio I, II and III	2	4	36.00
History of Music I and II	2	4	45.00
Analysis I	1	2	45.00
Analysis II (Contemporary Music)	1	2	45.00
Counterpoint I and II	1	2	45.00
Composition	1	2	72.00
Orchestration	1	2	54.00
Church Music I (Choral Conducting)	1	2	36.00
Church Music II (Church Music Literature)	1	2	36.00
Church Music III (Church Ritual and History)	1	2	36.00
Elementary Opera	3	2	100.00
Advanced Opera	3	2	100.00
Stage Directing	1	2	72.00
History and Analysis of Opera	1	2	36.00
Improvisation	1	2	45.00
Modal Counterpoint	1	2	45.00
Eurythmics	1	2	36.00
Italian	1	2	36.00
French	1	2	36.00
German	1	2	36.00
Ensemble (Vocal, String, Wind and Piano)	2	2	36.00
Chamber Music	1	2	54.00
Orchestra	3	2	36.00
Orchestral Conducting	1	2	72.00
Pedagogy (Piano, Violin and Voice)	1	2	54.00
Practice Teaching	1	2	36.00
Psychology and Accoustics of Music	1	2	45.00
Psychology of Musical Interpretation	1	2	36.00
Score Reading at the Piano	1	2	36.00

*Semi-Private Rate (Two to three pupils in a class)—¾ of Private Rate.

General Information

COLLEGE ELECTIVES may be taken at Temple University, University of Pennsylvania or any accredited College or University.

Note:—Graduation from an accredited high school or its equivalent is required for admission to all Diploma and Degree Courses. Any deficiency in high school credits must be made up during the first year of the Diploma or Degree Course.

SPECIAL NOTICE FOR VETERANS.—The Educational Board of the Academy, in order to meet the special needs of veterans studying under the G.I. Bill of Rights, has developed special courses wherein the required hours have been distributed with special emphasis on concentrated application to those branches of study and practice which would, under ordinary circumstances, have been divided over a more extended period of years. Thus through applying the extra hours to sight reading, ensemble and performance classes the veteran is enabled to concentrate on those branches of practice, study and performance which will be most beneficial to his future professional status. The Academy is approved for veterans under both Public Law 16 and 346.

All matters of business, including arrangements for lessons and payments of tuition, must be arranged at the office and not through any member of the teaching staff.

There will be a charge for Instrumental or Vocal auditions.

Pupils who wish to practice in the school must make their arrangements at the office where hours and rooms will be assigned.

No pupil may graduate or take part in Commencement Exercises if he has any unpaid obligation to the school.

Students having won a medal or prize are not eligible to compete again for the same award.

The School Auditorium, seating about 200 people, is equipped with two concert grand pianos and a two-manual pipe organ. There are frequent student recitals to which the public is invited. The students have many opportunities to develop poise and stage experience.

Advanced students have the opportunity of performing with the Philadelphia Musical Academy Orchestra, under the direction of Dr. Szanto.

There are no dormitories, but the school will assist in finding living accommodations for those who do not live in Philadelphia.

Summary of School Activities

Season 1947 - 48

Nov. 16—Vocal Recital — Pupils of Mme. Matja Niessen-Stone
Nov. 23—First General Pupil Concert
Dec. 7—Second General Pupil Concert
Dec. 14—Piano Recital — Pupils of Helene Diedrichs
Jan. 18—Third General Pupil Concert
Feb. 8—Piano Recital — Pupils of Robert Blake
Feb. 10—Albert Brusilow, violinist, in Recital
Feb. 15—Piano Recital — Pupils of Bruno Eisner
Feb. 18—Faculty Recital — Maurice Eisenberg, cellist
Feb. 21—Billy Steck, violinist, soloist with Philadelphia Orchestra
Feb. 29—Piano Recital — Pupils of Helene Diedrichs
Mar. 7—Vocal Recital — Pupils of Margaret Keiser
Mar. 10—Joint Faculty Recital — Margaret Keiser, soprano and Bruno Eisner, pianist
Mar. 10—Jane Sanders, cellist, soloist with Philadelphia Orchestra
Mar. 13—Irwin Gelber, pianist, soloist with Philadelphia Orchestra
Mar. 14—Piano Recital — Pupils of Bruno Glade
Apr. 4—Fourth General Pupil Concert
Apr. 14—Dorothy Candee, soprano, in Debut Recital
Apr. 25—First Recital by Pupils of West Philadelphia Branch
May 2—Piano Ensemble Recital
May 2—Vocal Recital — Pupils of Mme. Kate Ravoth
May 16—Second Recital by Pupils of West Philadelphia Branch
May 23—Fifth General Pupil Concert
May 25—Henri G. Morey, organist, in Graduation Recital
May 28—Walter Roberts, organist, in Gradutaion Recital
Jun. 4—Vocal Recital — Pupils of Robert Grooters
Jun. 5—Commencement Dance
Jun. 6—Piano Recital — Pupils of Doris Bawden
Jun. 11—78th Annual Commencement

PHILADELPHIA MUSICAL ACADEMY